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ETHOS IN GULLIVER'S TRAVELS

A Thesis
Presented to the
Faculty of
California State University,
San Bernardino

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts
in
English Composition

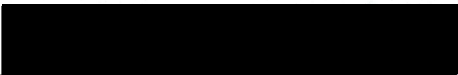
by
Lois Bea Stephenson
September 1994


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ABSTRACT

A rhetorical study of the ethos of Lemuel Gulliver renders Swift's satirical elements and arguments more accessible than a traditional reading of Gulliver's Travels which merges the voices of Swift and Gulliver. By framing the satire in a fiction, Swift builds, in Gulliver, a straw man with whom readers identify throughout the first three parts of the work and reject in the last part. In Part IV when Gulliver's insanity becomes evident, readers are asked to question the accepted social and political practices that formed their link with Gulliver. Swift's place is outside the fiction and implications of insanity, a mirror image of Gulliver, identical, because he is the author, and opposite, because his philosophy is antithetical to Gulliver's.

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I am pleased to have been associated with the Master's program at California State University, San Bernardino, and the professors who administer it.

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I. INTRODUCTION

A study of Gulliver's ethos is a means to clarify how the satire of Gulliver's Travels makes its way from the real author, Jonathan Swift, through his fictional character, Gulliver, to amuse and teach its readers. It defines Swift's place inasmuch as he is the unseen author, guiding language and meaning through words, and suggests that Gulliver actually protects Swift from negative critique by separating him from the implications of the satire. By creating a fictional character rather than a persona that presupposed a "real author," Swift developed a means by which he could be heard.

Ethos is one of three rhetorical structures used to persuade. The other two, logos (the logical appeal) and pathos (the emotional appeal), rely on the strength and organization of the argument to persuade. Ethos takes a somewhat different approach, however, as the appeal is through the speaker's perceived moral goodness. Rather than relying on the logic of the argument or sympathy with the cause, a reader chooses one conclusion over another by relying on his or her trust and belief in the speaker.

Two rhetorical theories dominate the nature of ethos. One theory bases successful argumentation on the premise that the speaker needs to actually be morally good. The other theory determines that the speaker needs only to be adept enough in public speaking to be perceived as morally

good. Swift's fictional character, Lemuel Gulliver, dramatizes this ethical debate by giving the readers a chance to be persuaded to mend their society through the strength of Gulliver's arguments, or to reject Gulliver's arguments wholly as the ravings of a madman and choose instead the arguments of Swift. Interestingly, an examination of Gulliver's ethos reveals that the arguments are not the same. Gulliver's highly moral character as evidenced through his eloquent speech, and his dangerously deceptive and sometimes immoral actions suggest, as John M. Bullitt asserts, that Aristotelian rhetoric is evident in Swift's satire (74). Swift uses Gulliver's ethos to situate the reader in a position to question the status quo and become open to amending society.

Rhetorical modes are still employed to influence audiences. We can readily see them used to persuade others most strikingly today in television ads. The logical appeal is seen in auto commercials based on safety and economy; the emotional appeal is used when monochrome images cry out for food in "feed the hungry" campaigns; and the ethical appeal is used when politicians appear at malls kissing babies and shaking hands. Some would, in fact, argue that literally everything from infomercials to shopping lists is intended to persuade. In the eighteenth century, eloquence and its rhetorical connection were popular topics of study. George

Campbell, in the latter part of the century, offers a suggestion that "eloquence, or the art of speaking"

not only pleases but by pleasing commands attention, rouses the passions, and often at last subdues the most stubborn resolution. . . eloquence is useful, as it instructs us how these arts must be applied for the conviction and the persuasion of others. (Campbell 937-8)

Jonathan Swift's Volume III. of the Author's Works.

Containing, Travels Into Several Remote Nations of the

World. In Four Parts, viz., more commonly known as

Gulliver's Travels or The Travels, is a fantastic travel

narrative that persuades. There can be little doubt that

the purpose of Gulliver's Travels is to cause a rethinking

of social and political institutions of England because the

purpose of satire is to inspire reform. The fact that the

satire falls into a genre of travel literature, where world

travelers describe their visits to remote locations like

Africa and the North American Continent embellishing events

with extraordinary details, does not remove the purpose of

Swift's satire, but adds fantasy and an air of the

extraordinary to the travel narrative. In Book I Gulliver

visits Lilliput, a land whose tiny inhabitants are one-

twelfth the size of Gulliver. In Book II Gulliver visits

Brobdingnag, whose giant residents are roughly twelve times

larger than Gulliver. In Book III Gulliver visits Laputa

and Balnibarbi, where servants are employed in gently

flapping the ears and mouths of the inhabitants with

bean-filled bladders to remind them either to speak or

listen. In Book IV Gulliver visits Houyhnhnmland, where horses sit in chairs and human creatures live in kennels. Gulliver returns home after his travels content to spend the balance of his days visiting with the horses in the barn-- and writing his memoirs with the expressed purpose of correcting the vices of his native England.

Gulliver's Travels is didactic. Largely, literature in England in the eighteenth century pleased and informed its readers. Readers expected some form of moral or persuasive discourse in nearly every piece of writing that appeared. John Dudley and Richard Browning's view of eighteenth-century satire is that the readership welcomed it as a device "for instruction and guidance" "through perceptive ridicule."

The satirist saw what was wrong with the world; the reader reciprocated by agreement and amendment. No artistic form could be imagined more central to the concerns of an insecure age. (Browning 1)

Gulliver's critique of his society is thorough. He exposes the abuses of the social institutions of eighteenth-century England throughout the story and finally chooses retreat from society rather than attempting amendment himself. His reason is, as he complains to his fictional publisher and cousin, Sympson, that the human race is "utterly incapable of Amendment by Precepts or Examples" (V).¹ He does not

¹This, and all subsequent quotations from the text, can be found in the Norton Critical Edition of Gulliver's Travels listed in Works Cited under Robert A. Greenberg, Ed.

want to change the status quo because it takes too long. The reader, however, is quite aware that the satiric work demands at least a rethinking of human institutions if not reform of them.

That Gulliver's Travels is satiric is unquestioned. Yet, how that satire is played out is often debated. At least two devices are obvious. As Gulliver describes the inhabitants of the lands he visits, he unwittingly compares them with England's social and political institutions. Lilliput's feud with Blefuscu strongly resembles England's difficulties with France. Brobdingnag's nobility waste their days with many of the same diversions of England's own young nobles. Lagado's self-absorbed scientific community strongly resembles the Royal Society. Houyhnhnmland's subordinate race of Yahoos, perfectly formed humans, would kill for a handful of shiny stones. The comparisons are satiric because the characters Swift gives us to compare, though similar and obvious, are absurd extensions of their counterparts. Gulliver is, himself, satirized when his actions show the faults of humanity in general.

Since Gulliver's Travels appeared during a period in the English literary history dominated by satire, readers expected not only to be entertained and enlightened by it but also to discover arguments intended to improve the status quo. The readership needed, in order to fulfill expectations set up in the literary form, to determine

lessons to be learned and a course of corrective action. Persuasion of the audience would come through the three rhetorical structures mentioned earlier.

Gulliver's insanity undermines the logical and emotional appeals. His criticism of society is not sufficiently passionate to persuade the reader to choose the company of horses to humans. In fact, logic demands a rejection of Gulliver and his arguments when his criticism of society extends to the human being itself. The remaining appeal, ethos, is a determining factor in the reader's acceptance of the didactic purpose of Gulliver's Travels because logos and pathos work in opposition to their usual functions in rhetorical discourse.

If we can assume a posture that suspends disbelief as we read The Travels, then we cannot help but view Gulliver as the author, at least until the end of the story when we close the book. Our response to Gulliver's ethos helps to define Swift's satiric purpose by clarifying his arguments as presented through Gulliver.

II. THE PROBLEM OF AUTHORSHIP

Faulkner's 1735 edition of Gulliver's Travels, then titled Travels into Several Remote Nations of the World, presented Gulliver's readers with set of problems. The first was the author's identity. Those acquainted with Swift had known him to be the author when The Travels appeared in 1726, but the casual reader had imagined Gulliver to be the author. A second problem was in determining and understanding the satiric purpose of the work. Readers knew that satiric purpose demanded a critical look at current institutions, but Gulliver's attack is leveled against humanity itself, rather than its social institutions, the usual target of eighteenth-century satire. Readers responded to Gulliver's misanthropy with disgust and rejected his retirement to the barn. By merging the personalities of Gulliver and Swift, readers obfuscated the satiric purpose of Gulliver's Travels when Swift's authorship was revealed. They confused Gulliver's ethos with that of the real author, Swift.

The text suggests that merging Gulliver's voice with outside voices is a barrier to reading The Travels. Gulliver's disclaimer in "A Letter from Capt. Gulliver, to his Cousin Sympson" (iv) complains that the publisher altered or omitted enough of the work that Gulliver can hardly recognize it as his own. And indeed, the reader can also question if it is Gulliver's "own." Gulliver is, at

least, denying responsibility for it himself, and the reader may readily question why it is important to recognize Gulliver's intent from any others in Gulliver's Travels.

Swift's name was not on the book until nearly ten years after it first appeared and Swift officially took credit for Gulliver's Travels by adding it to a volume of his works edited in 1735 by George Faulkner. Readers were confronted with two authors, a real one, Swift, and a fictional one, Gulliver. The double authorship, even to readers today, is confusing because it creates a dotted line between Swift and Gulliver which suggests a merging of the two voices. The two voices are easily separated, however, in a study of the ethos in the story.

One voice is satiric, criticizing eighteenth-century England and its political and social practices. This voice is Swift's. We recognize it as the wit behind The Bickerstaff Papers and A Modest Proposal for preventing the Children of poor People from being a burthen to their Parents or the Country, and for making them Beneficial to the Public. This voice carries bitter criticism of current English practices. The second voice is not *behind* the work; it *is* the work. It is Isaac Bickerstaff; and it is the Modest Proposer. At the outset each persona relates to the status quo, supporting current English social institutions. Readers begin to disagree then reject the personas when

their conclusions pass into absurdity. The personas are satirized rather than satiric.

Gulliver's Travels is similar to Swift's other satires in that Gulliver is also satirized. Of the two voices apparent in The Travels, one is satirized, the other satirizes. Merging the two voices clouds the satiric outcome by confusing messages. A strategy of separating the two voices lends a clarification of arguments. Rather than agree with the insane Gulliver, readers reject the message he seems to be proclaiming--that humans are disgusting creatures that would be better off living in kennels. By satirizing Gulliver, Swift ridicules him and all who agree with him. He is not a role model. Readers reject Gulliver at the end of the story because he exits the boundaries of reason.

When readers reject Gulliver, if the voices are merged, they further reject the real author, Swift, and inadvertently quit looking for satiric purpose. A total rejection of the arguments--both satiric and non-satiric--however, is counter to the notion of persuasive discourse. A solution that preserves the current notion of enlightenment and amendment would then be to separate the arguments into satiric and non-satiric voices. Assuming Gulliver's rhetoric fails to persuade, there is still a set of arguments which has not failed--those of the satirist. Separating the voices of Swift and Gulliver allows readers

to access the author's persuasive strength through ethos and allows a determination of the arguments presented in Gulliver's Travels. Readers may then accept the lessons they wish to learn from the satire and make amendments at their own discretion.

Assessing the ethos of the author is difficult until the author is identified. If the issue in the first edition is its truthful representation of a sea captain's voyages, the 1735 edition goes one step further and asks the readers to contemplate the virtual existence of the author. Gulliver is not the "real" author; Jonathan Swift is. The "truth" of Gulliver and the veracity of his tale are further undermined in the opening documentation of the later edition. Swift takes the opportunity with the Faulkner edition to add an engraving and maps of the various places Gulliver visits. On one hand, Gulliver presents the documentation, as other travel diarists do, to add credibility to his story. On the other hand, Swift uses the documentation to satirize the methods other travel narrators use to lend credibility to their accounts. Other documentation is referred to in letters between Sympson, the fictional publisher, and Gulliver which further give the appearance of reality to readers who pass through it with the assumption that the satire begins somewhere after the documentation. Jenny Mezciems discusses the confusion the documentation of the 1735 edition creates.

The 1735 editions makes Gulliver both more real and less believable: more real because he steps outside the fiction in the way the narrator 'More' does in *Utopia*; less believable because the reader knows from public evidence and reputation who Swift is, that he is the author, and that Gulliver is an invention. (50-51)

Gulliver's opening pages lend a certain reality to his story, but his adventures are fantastic and easily construed as satire even to readers who are taken in by the appearance of reality in the documentation. Gulliver's opening documentation placed The Travels into an established genre which at the very least was founded in reality since autobiographical information as well as detailed maps and charts in travelers' journals had evolved into a type of travel genre by 1737.

Although Mezciems' comment seems to suggest that The Travels be read as a true story, literary history suggests Swift never meant for Gulliver's Travels to be read as anything but a fiction. The reader can expect a pretend tale and view Gulliver simply as a madeup character acting out some role developed by the true author, Swift.

Mezciems believes the title under the engraving of Gulliver on the Faulkner edition is telling.

Most significant, however [in the additional documentation of the Faulkner edition] is the new frontispiece portrait of Gulliver (plate II). If some confusions have been cleared and made enjoyable by the anxieties about the separation of Gulliver from Swift...under the frame on a monumental tablet are the words 'CAPT. LEMUEL GULLIVER / *Splendide Mendax. Hor.*'.... The reader can discount everything Gulliver says, as a lie. (Mezciems 51)

Gulliver explains, however, that his embellishments and omissions are intended to "place [England's] virtues and Beauties in the most advantageous Light" (109) and are not intended to fool his readers. Gulliver's title of "Honorable Liar" is not proof that everything he says can be discounted as a lie, because, as Richard Rodino explains, "Plato's term, *gennaion pseudos*, describes a lie at once high-minded and well-bred" (1056). "Splendide Mendax" indicates that Gulliver's lies are within the accepted limits of social lying.

In the opening pages of the story, the reader is not aware of the implications of Gulliver's lies. It may appear to readers that Gulliver is simply categorizing himself in the bulk of fantastic travel narrators who embellish their travel diaries with fiction. Or, as part of Gulliver's ongoing lack of control over the publishing of his account, it may be that he is being proclaimed as a liar by the inscriptionist. Certainly, the question of truthfulness is introduced and placed in a position of importance, though the text, at this point, does not render a solution.

"*Splendide Mendax*" works for Swift in another context as well. For those who merge Swift with Gulliver and take offense at what they read, Swift distances himself by inculcating the notion that nothing about The Travels is true. Prominent figures who found themselves satirized in the book could take heart in the conflation of Swift with

Gulliver and refrain from retaliation by understanding that the entire book is written under an umbrella of fiction. By custom, Gulliver, as well as other "sea-going traveler[s]," was to be accepted in a "shadow of untruth" (Lawry 217).

Although travel memoirs and travel fiction (whether acknowledged or unacknowledged to be fiction) were immensely popular during the seventeenth and eighteenth centuries, such works were customarily received by the wise with a smile. Intelligent readers expected them to be Gullivarian fabrications. From at least the time of Lucian and probably of Homer as well, the sea-going traveler spinning his unverifiable stories had been assumed to be a liar. (Lawry 218)

A most satisfying reading comes from following textual clues that separate Gulliver from Swift. The 1726 edition did not have the prefatory information that informed readers of Swift's authorship. The real author and his real publisher separated The Travels from the balance of Swift's work when they published the Faulkner edition separated by its introductory documentation. Gulliver's title, *Splendide Mendax*, applies only to Gulliver. Reading the story as though Gulliver is the actual author allows the reader to voyage into his or her own prejudices and delights.

A merged authorship tangles the two sets of arguments presented in the work and inhibits final identification of the institutions under scrutiny in the story. A complacent reader will decide that Lilliputians, Brobdingnagians, Laputians, Yahoos, Houyhnhnms, and the like are made up out of the head of the author, and will probably recognize various social institutions being satirized but will not

know which arguments are meant to be discarded and which are meant to be heeded. Separating Gulliver's arguments from Swift's leaves a set of arguments with which to persuade the reader after the first set of arguments is discarded.

Merging authors confuses the satiric purpose of the work. Clues in the text suggest that separating Gulliver's voice is important to understanding the purpose of The Travels. Gulliver's high purpose in writing his memoirs justifies his lies. History tells us that eighteenth-century readers expected travel narrative to be veiled in untruth and implies readers accepted it in light of its untruthful representation of actual and fictional events. The reader was left with the task of suspending disbelief, accepting a fictional author, and defining how the satire of the "real" author could lead to improving social institutions in eighteenth-century England.

III. FRAMING THE FICTION

The engraving of Gulliver, the title page with various official-looking, Latin expressions, the letter from Gulliver to his publisher, and a letter from the publisher to the reader all add credibility to the opening pages of Gulliver's story. Charts and maps within the story function as they do in real travel narratives, to situate the reader within the confines of the story. The documentation given before what would normally serve as the beginning of a story gives the book a false look of reality. The reader may think, at this point, that Gulliver's Travels is a true travel narrative, unaware in the early pages that the prefatory information, maps and charts, while giving the appearance of authenticity, are as fictional as Gulliver himself. Not until Gulliver meets the people of Lilliput does the story begin to twist and turn away from reality. The writing goes from an apparent biography to obvious fiction. Then a third element becomes apparent--satire.

By placing satire inside of fiction, Swift is using a device called by criticism, "framing." Swift writes a satire on eighteenth-century society through the words of Gulliver, a fictional sea captain. Though framing can be used for other purposes also, Jean-Paul Forster asserts that framing a fiction is a strategy "used by the author to produce the corrosive effect of satire" (178).

By including--framing--one type of discourse within another, he presents the phenomenon of communication

as complex and the relation between text or original intention, and reader or reception, as problematic. (179)

Swift's satire inside the fantastic travel narrative promises readers news of the world but delivers a satire on English local social custom. Forster continues, "It is well known that satires usually promise one thing and end up by offering another" (179). And so, according to Forster, Swift's purpose of framing the social critique in the travel genre is to "provoke a reaction" (189).

I hinted above that there are at least two sets of information for a reader to process in Gulliver's Travels. The first is the truthful representation of a sea-traveler's adventures. The second is the satirist's view of current social and political institutions. We know that Gulliver is a fictional character, but if we suspend our disbelief long enough to subject his narrative to scrutiny, we may discover his alleged intention as an author.

Gulliver reveals his intentions in writing his story in several places. In Part II he promises "the Captain, Mr. Thomas Wilcocks" that he will "take the Matter" of "putting" down his adventures "on Paper" into consideration, but he feels his adventures are "not extraordinary" (122). His letter to Sympson states that he hoped on "seeing a full Stop put to all Abuses and Corruptions. . . to which Yahoos are subject" (v). He states he writes "for the noblest End, to inform and instruct Mankind, over whom I may. . . pretend

to some Superiority" (257). In Part IV he writes to vindicate himself against the charges of not claiming the lands he visits for the crown (257-260). And throughout The Travels, Gulliver writes to vindicate his character to the audience.

Gulliver's main arguments are against the nature of humankind. He argues in favor of the status quo of the monarchical political system in England and for economic gain through colonialism and trade, arguments in favor of the common thinking of the early eighteenth century. The reader's problem is the contempt with which Gulliver views human beings.

Various contemporary responses to Gulliver's Travels, from a readership usually willing to indulge travelers' tall tales, and satirists' lessons, did not tolerate Gulliver's Travels, presumably because the ending delivers such a jolt. An anonymous reader is "not able to conceal his Resentment," and closes Part IV with "Detestation and Disappointment" (Williams Critical 70). Another reader:

never wonder'd at anything more than at a second Edition of Gulliver's Travels, and at seeing them in the Hands of Men and Women who had arriv'd at Years of Discretion, and had not, 'til then, discover'd any Tokens of *Stupidity* and *Idiotism*. (90)

Yet another's response, "There must be some *Witchery* in it, said I to myself, for People who do not seem to be down right Fools, to waste so many Hours on a Book made up of Folly and Extravagance" (Williams Critical 90).

Gulliver's final arguments against human nature are offensive because the reader refuses to see himself as a Yahoo. As a result, readers reject the author. As I will argue below, unlike Gulliver, however, Swift does not see humans as Yahoos. (See below, "Character Clues Part IV.") When Gulliver includes all humans in the Yahoo race, he, by implication, also labels readers as Yahoos. Gulliver's emotional response to the Yahoos is not enough to persuade the readers to try to become Houyhnhnms. They cannot, anyway, because species are as yet immutable. Gulliver's presentation deters readers from his stated purpose. He conveys pathos, the emotional argument, through his "lively and distinct images" to move the "reader's passions," cause "a kind of reverie," and "[conceive] every incident as passing in his presence precisely as if he were an eyewitness" (Home 841), yet the vivid and horrible descriptions of the Yahoo race only cause the reader to reject Gulliver's conclusion. They in turn see him as insane instead of seeing themselves as beasts.

Gulliver is in favor of the status quo, yet readers reject his arguments rather than accept implication in his insanity. Swift on the other hand, does not intend human beings to quit being humans, simply to rethink the status quo. Proposing amendment to social and political institutions is wholly agreeable with the purpose and practice of eighteenth-century satire.

Swift's framing his fiction, instead of writing in the person of the traveler, placed a character between himself and the words of his text. His character, Lemuel Gulliver, void of voice and ethos, is often seen by critics as a puppet to mouth the words of the real author (Williams Compromise 11). But as the depiction of English eighteenth-century society is so critical, it is possible that Swift employed Gulliver to deflect negative responses to the text. Swift, keep in mind, was an official in the Church of England, and, at various times in his pamphleteering career, had a price on his head.

By framing his satire, Swift removes himself from the harsh criticism found within the story's pages, separates himself by standing outside the story. Because Gulliver finds Englishmen detestable, Gulliver is misanthropic. Because Gulliver hugs and kisses the princess's pinky, Gulliver is ridiculous. Because Gulliver retires to the barn, Gulliver is insane. Readers are confronted time and time again with the ethos of Gulliver's character. Swift's image is visible only vaguely, through the mirror of satire, as a distorted reverse image of Gulliver. A careful study of Gulliver's ethos will ultimately lead to the "real author," Jonathan Swift, and suggest the significance of Gulliver's Travels.

A rhetorical study of the ethos of Gulliver enables a reader to focus on Swift's brand of persuasion by ethical

appeal. Comparing what Gulliver says with what he is and does affords readers opportunities first to identify with Gulliver, then to reject Gulliver's position as an eighteenth-century Englishman, and finally, to rethink their own positions in response to Swift's satire. The purpose of the satire becomes increasingly apparent as Gulliver begins to react outside the societal norms in Book IV.

IV. CHARACTER CLUES

Parts I and II

Gulliver is in the foreground, under the magnifying glass, as it were, but Swift is not totally out of the picture because he is the creator of Gulliver. Gulliver's actions are carefully orchestrated by the unseen "real author" who leads the reader to a new view of self and society.

Swift uses several rhetorical devices to cause readers first to identify with and accept Gulliver and then to reject him. Satire is ever present, of course, and its objects can be discerned by examining the character clues Swift gives us in the person of Gulliver. With the help of *reductio ad absurdum*, Gulliver is presented as a foil for the reader. In the end, readers are asked to reform current social and political institutions or risk insanity.

Swift uses Aristotelian rhetoric to argue varied perspectives of "truth" with which readers are asked to identify. This can be done by examining the ethos of the speaker, Gulliver. In Aristotelian theory, "the most effective means of persuasion," according to Nan Johnson, is through the character of the speaker. The "speech itself" lends credibility, rather than the "speaker's reputation." Aristotle's theory stresses that conveying credibility requires acknowledgement of the accepted views and common emotions particular to different speech situations" (Johnson

101). Gulliver must convince readers that he is an acceptable speaker by acknowledging his adherence to the "accepted views and common emotions" subscribed to by his readers.

It is necessary, for the objects of satire to be revealed, that Gulliver is seen by the reader as a decent sort of man, a man not unlike every man in eighteenth-century England. Gulliver suffers the same humiliations and frailties common to all, tries to control every situation--though is seldom successful--and still manages to live his life in an acceptable manner, at least through Parts I to III.

His description of his early life places him literally in the center of eighteenth-century England. He is born in Nottinghamshire, which is located approximately in the center of the island of England. He is the "Third of five Sons," again exactly in the center of the family. His family is in the economic middle class, since his father owns a small estate, rather than a large one. He studies diligently in order to be able to work for a living. Gulliver has no great inheritance or title handed down to him. By securing a little money from relatives, a job from a friend, and a wife with a modest income, Gulliver places himself in the bulk of an emerging middle class of English citizens, those who have the opportunity to increase personal wealth by working for a living.

Gulliver's depiction of himself causes readers to identify with him so completely that they are as reticent to notice his shortcomings as they are their own. The reader misses any notion of Gulliver as absent father and husband, lazy sailor, a poor doctor, or a drunk because everyone, to some extent, allows circumstances to dictate action. Throughout the satire, readers do not identify with Gulliver's negative attributes; they simply ignore them. According to Jonathan Swift, himself, in the preface of "A Full and True Account of the BATTEL Fought last FRIDAY, Between the *Antient* and the *Modern* BOOKS in St. JAMES LIBRARY":

SATIRE is a sort of glass, wherein beholders do generally discover everybody's face but their own; which is the chief reason for that kind of reception it meets in the world, and that so very few are offended with it. (qtd. in Ross and Woolley 1)

Swift forms Gulliver out of the common mold of his era to ensure that the reader can identify with him. First of all, Gulliver's description of himself on the job supports the notion that he is no super hero, simply an average man. Like most men, Gulliver sees his job as just as a job.

Expendng as little effort as possible, when one of his few friends, "Master Bates" dies, Gulliver is unable to keep his first private practice alive (4). Gulliver is impotent as a doctor in London. Without friends to send him patients, Gulliver turns his interest to the outside world to search for his fortune at sea. Here, too, on the voyage

to Lilliput, Gulliver is rather ineffective as a doctor but shows little concern.

The fact that "Twelve of [the] Crew were dead by immoderate Labour, and ill Food" has little impact on Gulliver or on the reader. As ship's doctor, Gulliver's first interest, one might assume, is the health of the crew. This is not the case. Rather, Gulliver's major concern is self-preservation. His mediocre performance as a ship's doctor is hardly noticed by a readership whose major concern is also self-preservation. Whatever negative traits Swift shows us that Gulliver owns work to convince readers that Gulliver is only human, not evil.

Gulliver's readers allow him the comfort of "about half a Pint of Brandy that [he] drank as [he] left the Ship" (5). They identify with his need to drink it, and furthermore, decline to notice he does not play the hero, save shipmates, or help to row the small lifeboat ashore. Gulliver is not sleeping off a drunk, one might argue, but getting some well-deserved rest after a harrowing experience. Because the reader experiences the scene along with Gulliver, he or she bears no ill feelings toward Gulliver's lack of concern for the crew, because anyone would behave the same way given the same circumstances. No one is very perturbed that he may be an uninspired doctor or prone to drink. He is, after all, only human.

Gulliver's restraint in Lilliput is an opportunity for the reader to identify with the humiliation and discomfort of captivity. Swift further takes the opportunity to poke fun at the art of public speaking.

. . . I heard a Knocking for above an Hour, like People at work; when turning my Head that Way, as well as the Pegs and Strings would permit me, I saw a Stage erected about a Foot and a half from the Ground, capable of holding four of the Inhabitants, with two or three Ladders to mount it: From whence one of them, who seemed to be a Person of Quality, made me a long Speech, whereof I understood not one Syllable. (6-7)

He is able, however, to understand "many Periods of Threatnings, and others of Promises, Pity and Kindness" through the orator's gestures (7). Swift is presenting a universality of language in which spoken language is not supreme. Gulliver's response, sans vocabulary, is sufficient to make him appear to be as innocent as a little baby although he is twelve times larger than the Lilliputians.

I answered in a few Words, but in the most submissive Manner, lifting up my left Hand and both my eyes to the Sun, as calling him for a Witness; and being almost famished with Hunger, having not eaten a Morsel for some Hours before I left the Ship, I found the Demands of Nature so strong upon me, that I could not forbear shewing my Impatience (perhaps against the strict Rules of Decency) by putting my finger frequently on my Mouth, to signify that I wanted Food. (7)

He can easily rip the tiny cords securing him to the ground and overpower the entire Lilliputian nation, but he does not. Instead, his gestures convince the Lilliputian king that this huge being is kind, benevolent, and human. The

reader can readily identify with Gulliver's non-aggressive action toward the Lilliputian government because no Englishman would behave any differently if suddenly restrained by the king or any other government official.

Gulliver's "Demands of Nature" further indicate he is just a common man. Gulliver explains "that [he] was able to turn upon [his] Right, and to ease [him] self with making Water; which [he] very plentifully did, to the great Astonishment of the People. . ." (9). The reader is not disgusted over Gulliver's vivid discussion of bodily functions. Rather, the reader acknowledges that Gulliver is indeed human and that anyone would behave exactly the same, given the same circumstances.

The purpose of Gulliver's discussion of bodily functions is not to disgust the reader. He includes such topics, so he suggests, to prove his worthiness as a sensible English subject. Norman O. Brown's discussion of Swift's scatology, referring to Yahoos, suggests that excrement is a "magic instrument for self-expression and aggression" (42). I find the author of The Travels also using excrement as a magical tool for communication. In Lilliput Gulliver uses it to prove his humanness and humility.

I had been for some Hours extremely pressed by the Necessities of Nature; which was no Wonder, it being almost two Days since I had last disburthened myself. I was under great Difficulties between Urgency and Shame. The best Expedient I could think on, was to creep into my House, which I accordingly

did; and shutting the Gate after me, I went as far as the Length of my Chain would suffer; and discharged my Body of that uneasy Load. (12)

Gulliver apologizes for such "uncleanly an Action" and asks the reader's understanding. Then,

From this Time my constant Practice was, as soon as I rose, to perform that Business in open Air, at the full Extent of my Chain; and due Care was taken every Morning before Company came, that the offensive Matter should be carried off in Wheelbarrows, by two Servants appointed for that Purpose. (12)

Why, one might wonder, didn't Gulliver bury the stuff himself rather than have two tiny men shovel and carry it off for him? He is, after all, twelve times larger than they. The disposal of his waste is not the topic, though, and in case the reader missed it, Gulliver exposes the purpose of it himself.

I would not have dwelt so long upon a Circumstance, that perhaps at first Sight may appear not very momentous; if I had not thought it necessary to justify my Character in Point of Cleanliness to the World; which I am told, some of my Maligners have been pleased, upon this and other Occasions, to call in Question. (13)

And so if a reader has, up to this point, not questioned Gulliver's character, simply identified with it, he or she is asked to do it. Gulliver's shame proves him morally upright. Although the reader may find the topic uncomfortable, Gulliver has used excrement to prove himself as socially decent as his readers.

The slight inappropriateness of Gulliver's discussion of his bodily function is forgiven him because it is a

normal and necessary part of belonging to the human family. With this discussion, however, Gulliver introduces the notion that humanity itself is not decent. The reader acknowledges that Gulliver's character is being judged, but does not realize that by implication, his or her own character is also called into question.

Gulliver proves over and over again that he is only human, just like the reader. He then suggests that he may not be a decent human. By implication (because the reader identifies with Gulliver) the reader may also not be a decent human, but the reader does not attach Gulliver's criticism to him- or herself. When Gulliver then justifies his actions as necessary to his human condition, the reader is satisfied that Gulliver is decent, and so is the reader. The point is cleared up only when the reader identifies with Gulliver and accepts his behavior as common to all.

Although Gulliver continually asserts that he is morally upright, he candidly shares an instance of conscious deceit when officers of the King of Lilliput are to search him. "I said his Majesty should be satisfied, for I was ready to strip my self, and turn up my Pockets before him" (16). Gulliver explains, "I took up the two Officers in my Hands, put them first into my Coat-Pockets, and then into every other Pocket about me, *except my two Fobs, and another secret Pocket which I had no Mind should be searched...*" (16,17) (*italics mine*). Gulliver, without narrative

apology, deliberately lies to the king when only moments before he was willing to strip naked and turn his pockets inside out. The reader's dismissal of Gulliver's lie of omission is an implication that even the honest lie in English society. A point Gulliver makes over and over again, in his narrative, is his honest representation of himself and his high moral character. It follows, then, that lying is appropriate in English society, particularly to invasive government officials.

Gulliver's truth is subject to scrutiny, however, from the Brobdingnagian king, if not from his own English readers. It is Gulliver's un-artful dodging of scrutiny that prompts the King of Brobdingnag to rail at him. The king is "perfectly astonished with the historical Account [Gulliver gives] him [of England's] Affairs during the last Century" (107). The king's speech following clearly attacks Gulliver's presentation of modern English society.

As for yourself (continued the King) who have spent the greatest Part of your Life in travelling; I am well disposed to hope you may hitherto have escaped many Vices of your Country. But, by what I have gathered from your own Relation, and the Answers I have with much Pains wringed and extorted from you; I cannot but conclude the Bulk of your Natives, to be the most pernicious Race of little odious Vermin that Nature ever suffered to crawl upon the Surface of the Earth. (108)

The king determines that Gulliver's kind are "odious Vermin" due to the ambiguous description Gulliver gives of them. Since the king has to wring and extort answers from Gulliver regarding his beloved England, the English look bad to the

king. Gulliver's purpose in misrepresenting the truth is an honorable one--to extol the positives of his native land.

Yet thus much I may be allowed to say in my own Vindication; that I artfully eluded many of his Questions; and gave to every Point a more favourable turn by many Degrees than the strictness of Truth would allow. . . . I would hide the Frailties and Deformities of my Political Mother, and place her Virtues and Beauties in the most advantageous Light.
(109)

As far as the reader is concerned, Gulliver has spoken appropriately in misrepresenting England because his purpose is to show England in a favorable light. That it suggests England has something to hide is not at issue. The casual reader agrees with Gulliver and forgives his misrepresentation for the high purpose to be served, namely to show England in a good light.

The king, however, has no inclination to see England in a favorable light, so the lie is not appropriate in his eyes. He forms an unfavorable opinion first of the speaker, Gulliver, and then the topic on which Gulliver speaks, England. The idea of "Splendide Mendax" backfires when the king rejects him and England, but works for the reader who sees the lies as honorable representations of a loved land.

The reader readily accepts Gulliver's pettiness when, in Brobdingnag

an unlucky School-Boy aimed a Hazel-Nut directly at my Head, which very narrowly missed me; otherwise, it came with so much Violence, that it would have infallibly knocked out my Brains; for it was almost

as large as a small Pumpkin²: *But I had the Satisfaction to see the young Rogue well beaten, and turned out of the Room [italics mine.]* (77)

Gulliver's satisfaction at the young boy's beating proves his pettiness because the beating serves no purpose but his revenge. Such a child would receive the beating with a grin and reenact the mischief at his first opportunity.

Gulliver asks the reader to forgive his "Ignominy of being carried about for a Monster" because he felt "the King of Great Britain himself, in [his] Condition, must have undergone the same Distress" (76). In other words, the reader is asked to identify with Gulliver's actions in the lands he visits because anyone in the same circumstance should behave the same. Gulliver's ethos is approved by a readership who sees him as an ethical man.

Swift challenges Gulliver's ethos through a rhetorical device called *reductio ad absurdum*. With it Gulliver's descriptions of his heroic actions make him appear more like an agile pet than a serious author. *Reductio ad absurdum*, Cicero suggests, is apparent when eloquent speeches about insignificant matters serve to reduce rather than promote the ethos of a speaker (177). It is a device used in persuasion to carry some general statement to its logical conclusion. In Lilliput and Brobdingnag, the reduction is physical, first with the townspeople reduced and then with Gulliver reduced. In both places, the reduction concludes

²The text notes a pumpkin is a pumpkin.

with absurdities. In Brobdingnag, where Gulliver is one-twelfth the size of the inhabitants, Swift uses Gulliver's bashfulness to attack modesty.

I was pressed to do more than one Thing, which another could not do for me; and therefore endeavoured to make my Mistress understand that I desired to be set down on the Floor; which after she had done, my Bashfulness would not suffer me to express my self farther than by pointing to the Door, and bowing several Times. The good Woman with much Difficulty at last perceived what I would be at; and taking me up again in her Hand, walked into the Garden where she set me down. I went on one Side about two hundred Yards; and beckoning to her not to look or follow me, I hid my self between two Leaves of Sorrel, and there discharged the Necessities of Nature. (73)

Gulliver's bashfulness and polite society are silly when he is so tiny he can hide between two sorrel leaves.

Swift shows the reader how silly pride appears when Gulliver proves his dexterity while killing common houseflies.

The Kingdom is much pestered with Flies in Summer; and these odious Insects, each of them as big as a *Dunstable Lark*, hardly gave me any Rest while I sat at Dinner, with their continual Humming and Buzzing about my Ears. . . . It was the common Practice of the Dwarf to catch a Number of these Insects in his Hand, as Schoolboys do among us, and let them out suddenly under my Nose, on Purpose to frighten me, and divert the Queen. My Remedy was to cut them in Pieces with my Knife as they flew in the Air; wherein my Dexterity was much admired. (87)

The image of houseflies the size of perching birds is horrible to say the least, but Gulliver sees himself as a kind of hero for slicing them up as they dive for his food. As Cicero explains, "rhetorical fireworks should not be used in petty matters, . . . unless we would be deemed fit

objects of ridicule, or even of disgust, as indulging in heroics over trifles. . ." (Cicero 177). The notion of Gulliver as hero fizzles through his own words and actions.

Gulliver uses Cicero's argument when he relates his narrow escape from the elephant-sized monkey in Brobdingnag who seized him and subsequently carried him to the roof. Gulliver's relation of the story "produced nothing else besides a loud Laughter; which all the Respect due to his Majesty from those about him, could not make them contain" (100). He clearly tells the readers,

This made me reflect, how vain an Attempt it is for a Man to endeavour doing himself Honour among those who are out of all Degree of Equality or Comparison with him. And yet I have seen the Moral of my own Behavior very frequent in *England* since my Return; where a little contemptible Varlet, without the least Title to Birth, Person, Wit, or common Sense, shall presume to look with Importance, and put himself upon a Foot with the greatest Persons of the Kingdom. (100)

Gulliver fails to see himself in his words, though the king of Brobdingnag makes the correlation perfectly well when he sees the English as "odious Vermin."

Gulliver did not see himself as "odious Vermin" in Brobdingnag when he was attacked by rats, however. The event is eloquently described, but the result is the common exercise of keeping rats out of one's room.

. . .two Rats crept up the Curtains, and ran smelling backwards and forwards on the Bed: One of them came up almost to my Face; whereupon I rose in a Fright, and drew out my Hanger to defend my self. These horrible Animals had the Boldness to attack me on both Sides, and one of them held his Fore-feet at my Collar; but I had the good Fortune to rip up his

Belly before he could do me any Mischief. He fell down at my Feet; and the other seeing the Fate of his Comrade, made his Escape, but not without one good Wound on the Back, which I gave him as he fled, and made the Blood run trickling from him. (72)

Gulliver is indeed a hero. These rats are huge by normal standards. Gulliver explains, "These Creatures were of the Size of a large Mastiff, but infinitely more nimble and fierce. . ." (72). The retelling of the story is compelling. Gulliver sees himself like a knight, highly moral and brave. However, as killing rats in eighteenth-century England was a common event, Gulliver's self-gratifying kudos lead to a sense of the ridiculous because the reader does not see Gulliver as a knight, more as a buffoon.

Gulliver's diminutive size reduces his courtly adventures to childlike play-acting. Swift uses Gulliver's self-effacing nature, his acceptance of and adherence to established social rules, to satirize courtly behavior and marriage. In Lilliput, when Gulliver is twelve times larger than everyone else, he is cognizant of the reputation of a lady who comes to visit him.

The Treasurer took a Fancy to be jealous of his Wife, from the Malice of some evil Tongues, who informed him that her Grace had taken a violent Affection for my Person; and the Court-Scandal ran for some Time that she once came privately to my Lodging. (45)

Gulliver's relative size to the lady in question reduces their alleged affair to absurdity because he does not see her in the proper perspective. Gulliver's focus is on

courtly behavior. He sees himself as a gentleman here, protecting the good lady's reputation. Contrary to Gulliver's focus, however, Swift's satire seems to be against the institution of marriage and its resultant jealousies.

In Brobdingnag, where Gulliver is twelve times smaller than the citizens, he still manages to maintain social decorum at court. His kind words and courtly behavior serve to reduce courtly behavior to absurdity though Gulliver's intention is honorable--not satiric. The image of Gulliver kissing the Princess of Brobdingnag's hand is utterly ridiculous.

I fell on my Knees, and begged the Honor of kissing her Imperial Foot; but this Gracious Princess held out her little Finger towards me . . . which I embraced in both my Arms, and put the Tip of it, with the utmost Respect, to my Lip. (79-80)

Not only Gulliver, but by implication, all courtly behavior is ridiculed here because Gulliver can stand as the common English subject.

Throughout Parts I and II Gulliver is a productive member of his eighteenth-century society. He is average, born in Nottinghamshire in the middle of England, the "Third of five Sons" (3); he goes to school, marries, and starts a family, leaving them only through necessity to secure a fortune for his retirement. To this point, he is ever ready to respond affirmatively in order to be accepted and better his position in the society. His diligence and truthfulness

as a ship's surgeon are irrelevant. Whatever societal faux pas Gulliver has to this point committed are forgiven.

Gulliver's arguments in favor of his native land and himself are accepted by a readership who is not only delighted by him but identifies with him.

Parts III and IV

In Part III Gulliver voyages to Laputa, Balnibarbi, Glubbubdrib, Luggnagg, and Japan. Gulliver looks sane, and the inhabitants' preoccupation with ideological scientific theory he notes look insane. The satire is obviously on the eighteenth-century scientific institutions which are the model for the Balnibarbian scientific academy.

Gulliver seems normal while the people he visits seem out of touch with reality. When he first alights on Laputa, the floating island, he is confronted with a race of people whose "Heads were all inclined to the Right, or the Left; one of their Eyes turned inward, and the other directly up to the Zenith" (132). Editor, Robert Greenberg, offers a narrative explanation at the description of the Laputians,

Swift intended the Laputians to represent those of his contemporaries who had given themselves to abstract science, mathematics, and musical theory, disciplines he considered wildly impractical and irrelevant to man's proper concern, ethics. (132)

It is easy to concur. The fabric of their dress is covered "with the Figures of Suns, Moons, and Stars, interwoven with those of Fiddles, Flutes, Harps, Trumpets, Harpsicords, and many more Instruments of Music, unknown to us in *Europe*" (132). The most amazing sight in Laputa is that of servants gently rapping against the lips and ears of their masters to remind them to either speak or listen.

I observed here and there many in the Habit of Servants, with a blown Bladder fastned like a Flail to the End of a short Stick. . . . With these Bladders they now and then flapped the Mouths and

Ears of those who stood near them. . . . It seems the Minds of these People are so taken up with intense Speculations, that they neither can speak, or attend to the Discourses of others, without being roused by some external Taction upon the Organs of Speech and Hearing. . . . (132)

Their houses are poorly constructed, and lean severely on every side because of the "Contempt they bear for practical Geometry; which they despise as vulgar and mechanick" (136). Gulliver's empirical report of the failure of Laputian mathematical theory is an opportunity for Swift to attack complicated scientific inquiry. The reader's own common sense provides the skepticism needed to satirize theories disproved in practical application.

In the grand Academy of Lagado, Gulliver visits several Projectors who describe their various experiments. One Projector is busy trying to extract sun beams out of cucumbers for storage and use later (152-153). Another is attempting to "reduce human Excrement to its original Food, by separating the several Parts, removing the Tincture . . . making the Odour exhale, and scumming off the Saliva" (153). An architect is attempting to build houses from the roof down, and blind men are mixing colors for painters (153). Yet another is attempting to get pigs to plow a field, and another get spiders to weave thread from their silks (154). A particular Physician is curing patients with a "Pair of Bellows" (154).

This he conveyed eight Inches up the Anus, and drawing in the Wind, he affirmed he could make the Guts as lank as a dried Bladder. But when the

Disease was more stubborn and violent, he let in the Muzzle while the Bellows was full of Wind, which he discharged into the Body of the Patient; then withdrew the Instrument to replenish it, clapping his Thumb strongly against the Orifice of the Fundament; and this being repeated three or four Times, the adventitious Wind would rush out, bringing the noxious along with it. . . . (155)

The reader will agree that Gulliver's adventures are quite extraordinary. The irony is that the ridiculousness of various scientific experiments in Balnibarbi, which seem quite insane to the reader, are taken from actual experiments being conducted at the British Academy during Swift's time.

It is here that Gulliver's Travels begins its twist back on the reader. Up to this point the reader has identified with Gulliver enough and suspended disbelief long enough to enjoy the jokes, the language, and the voyages. But now, what should seem crazy is the norm, and what should seem normal seems crazy. It is as though the reader is swinging on a pendulum. At one end of the swing is normalcy. From there is a subtle yet quick descent to a complacency necessary for the ending to have an effect.

John R. Clark asserts Gulliver's Travels is a travel parody which delivers a jolting ending,

. . . --a strategy whereby tastes and forms the reader espouses (or at least takes for granted) are deployed as if they were acceptable; only later will such forms and ideas be drastically stretched until they become from such distortion grotesque and untenable. (Clark 29)

It is a parody in that it uses the travel genre to house the satire. It invites the audience to identify with Gulliver's adherence to social custom and philosophy and then forces a rethinking of those norms when Gulliver appears mad in the final pages. Clark asserts that "[such] a 'gulling' strategy is a dominant feature of Euripidean drama" in that "the audience is deliberately invited to 'side' with a sympathetic character like Medea or Dionysus--only, in a later reversal, to be repulsed by such characters' overt savagery" (Clark 28).

Gulliver mirrors emotions and beliefs common to his era throughout Parts I and II. His lack of commitment of position in Part III leads to a sense of unity of thought between him and the reader. In other words, there is no polarity of ideas to suggest Gulliver lacks integrity. The reader is truly "at one" with Gulliver. The reader readily accepts him because he has so far delivered what is expected from fantastic travel literature of eighteenth-century England, namely, entertainment and friendly jabs at social institutions. The jolting ending to which Clark refers is the reader's implication in Gulliver's insanity.

Michael Seidel suggests that Gulliver's Travels is a satire as a result of its disquieting ending. "It is not merely that satire represents one or another snafu, but that an action becomes satiric when a satirist assumes that normality is by its nature a foul up" (165). So, in Part

III, Gulliver does not need to suggest that the scientific community of Balnibarbi is basically insane. The experiments described are untenable, yet the reader knows they are real. Not until Part IV does the reader realize Gulliver's "foul up."

Gulliver's crisis is that he is a Yahoo. He cannot deny it; yet, he does deny it--hence, his inability to function in society. The pleasant, happy ending would be for Gulliver to return to his loving home and thriving country to live comfortably as a country gentleman. He comes close, yet misses the mark by preferring to live in the barn on his country estate conversing with his horses "at least four Hours every Day" (354).

Gulliver resolves the conflict in his mind by removing himself altogether from society and subsequently retiring to the barn. His resolution to leave the human community, inasmuch as he is able, is his prescription for insanity. His madness is suggested several times throughout the story but is not accepted by the reader until Part IV.

On his ship departing Lilliput, Captain John Biddle thought Gulliver "was raving" (58). Captain Thomas Wilcocks "imputed" Gulliver's behavior on the trip from Brobdingnag to England "to some Disorder in [Gulliver's] Brain" (122). At home in England, Gulliver "behaved [him] self so unaccountably, that [his family] were all of the Captain's Opinion when he first saw [Gulliver]; and concluded [he] had

lost [his] Wits" (124). Gulliver suspects, in Houyhnhnmland, that "[his] own Brain is disturbed by [his] Sufferings and Misfortunes" (198). But the insanity is justifiable and therefore dismissed by the characters in the story, and the reader, until the final pages of the book. Gulliver's adherence to social norms and philosophies is Swift's lure to catch unsuspecting readers. Gulliver's deceit, greed, pettiness, drunkenness, false modesty, and self-aggrandizement serve only to endear him to a readership that shares these qualities. The clues through Parts I, II, and III do everything to persuade the reader to see the world through Gulliver's eyes. The jolting ending relies on readers suddenly seeing through their own eyes. Gulliver's reality is not the reader's reality.

Book IV, the visit to the Houyhnhnms, is a pivotal point in the text. According to Williams, "The 'Voyage to the Houyhnhnms' is so much the most striking and effective that it has often been considered in isolation, but in fact it is the climax towards which the whole work moves" (Compromise 154).

In the beginning of Part IV, the reader is primed for the jolting ending when the seeming rational and sane eighteenth-century seaman, with whom he identifies, identifies with races and cultures antithetical to his own.

Gulliver's departure from London is as ship's captain, rather than ship's doctor because he has "grown weary of a

Surgeon's Employment at Sea" (191). Several of his crew die of a tropical disease, and are replaced with "Recruits out of Barbadoes, and the Leeward Islands," who turn out to be pirates. After a mutiny, Gulliver is rowed to an uncharted shore and left to fend for himself. It is here that he encounters the two races of Houyhnhnmland.

The first is the Yahoo race. Gulliver describes them:

Their Shape was very singular, and deformed, which a little discomposed me. . . . Their Heads and Breasts were covered with a thick Hair, some frizzled and others lank; they had Beards like Goats, and a long Ridge of Hair down their Backs, and the fore Parts of the Legs and Feet; but the rest of their Bodies were bare, so that I might see their Skins, which were of a brown Buff Colour. They had no Tails, nor any Hair at all on their Buttocks, except about the Anus. . . . [They] had strong extended Claws before and behind, terminating in sharp Points, and hooked (193)

Gulliver soon discovers to his "Horror and Astonishment,"

in this abominable Animal, a perfect human Figure The Fore-feet of the Yahoo differed from my Hands in nothing else, but the Length of the Nails, the Coarseness and Brownness of the Palms, and the Hairiness on the Backs. (199)

After an attack by a young female Yahoo, Gulliver "[can] no longer deny, that [he is] a real Yahoo, in every Limb and Feature, since the Females have a natural Propensity to [him] as one of their own Species" (233).

But Gulliver's discovery that he is a Yahoo is incorrect. He is no more a Yahoo than he is a Houyhnhnm, or a Laputian. His problem is that he sees himself as Yahoo. In Brobdingnag, when "[Gulliver had] good Reason to believe that [the monkey] took [him] for a young of one of his own

Species" (98), he did not see himself as a monkey. The monkey saw him as a monkey, but Gulliver did not. Likewise, he did not see himself as a Lilliputian, a Brobdingnagian, or a Laputian, because he did not look exactly like any of these. It is surprising that Gulliver trusts his eyes at all, however; his visits to Lilliput and Brobdingnag should have taught him that looks are deceiving.

It is Gulliver's adventure in Houyhnhnmland that causes him to turn his back on humanity. Gulliver determines he is a Yahoo because he shares some of their physical and social qualities. He treats Yahoos like domesticated cattle. He even wears shoes made of Yahoo skins.

I soaled my Shoes with Wood which I cut from a Tree, and fitted to the upper Leather, and when this was worn out, I supplied it with the Skins of Yahoos, dried in the Sun. (241)

Killing Yahoos for their hides would be acceptable if they were cattle. Gulliver believes Yahoos and he are of the same species, however. The important fact is that he believes they are part of his race and fails to see his savagery in killing them for their skins.

I finished a Sort of *Indian Canoo*; but much larger, covering it with the Skins of Yahoos, well stitched together, with hempen Threads of my own making. My sail was likewise composed of the Skins of the same Animal; but I made use of the youngest I could get; the older being too tough and thick. . . . (246)

When readers, throughout The Travels, accept Gulliver's actions as appropriate to his situation, they are then willing to accept the killing and skinning of Yahoos. It

would appear, then, that the most basic human qualities, all of what Gulliver is and stands for, can equate to savage behavior towards one's own kind.

Yet, it is not really Gulliver's identification with the Yahoo race that proves him out of touch with reality. It is his veneration for the Houyhnhnms, the philosopher horses, that rule Houyhnhnmland.

The Horse started a little when he came near me, but soon recovering himself, looked full in my Face with manifest Tokens of Wonder. . . . We stood gazing at each other for some time; at last I took the Boldness, to reach my Hand towards his Neck, with a Design to stroak it; But, this Animal seeming to receive my Civilities with Disdain, shook his Head, and bent his Brows, softly raising up his Left Fore-Foot to remove my Hand. Then he neighed three or four times, but in so different a Cadence, that I almost began to think he was speaking to himself in some Language of his own. (194)

His acceptance and respect for the Houyhnhnm race causes him to step back and view himself freshly through his master's eyes.

But I must freely confess, that the many Virtues of those excellent *Quadrupeds* placed in opposite View to human Corruptions, had so far opened my Eyes, and enlarged my Understanding, that I began to view the Actions and Passions of Man in a very different Light; and to think the Honour of my own kind not worth managing; which, besides, it was impossible for me to do before a Person of so acute a Judgment as my Master, who daily convinced me of a thousand Faults in my self, whereof I had not the least Perception before, and which with us would never be numbered even among human Infirmities.

It appears, then, that Gulliver experiences exactly what the reader is about to experience in terms of self-enlightenment. Gulliver learns that faults previously

accepted in polite human society are not, after all, honorable qualities. Gulliver does not list these faults for us, but we may learn from his example. In The Travels thus far, lies have been seen and accepted as honorable in human understanding.

The major tenet of the Houyhnhnm race is truth for the purpose of communication. Gulliver's Houyhnhnm master

argued thus; That the Use of Speech was to make us understand one another, and to receive Information of Facts; now if any one *said the Thing which was not*, these Ends were defeated; because I cannot properly be said to understand him; and I am so far from receiving Information, that he leaves me worse than in Ignorance; for I am led to believe a Thing *Black* when it is *White*, and *Short* when it is *Long*. And these were all the Notions he had concerning that Faculty of *Lying*, so perfectly well understood, and so universally practised among human Creatures. (207)

Gulliver believes that "these noble *Houyhnhnms* are endowed by Nature with a general Disposition to all Virtues, and have no Conceptions or Ideas of what is evil in a rational Creature" (233). He is so completely converted to the Houyhnhnm reason, and his perspective so completely altered, that he "[contracts] such a Love and Veneration for the Inhabitants, that [he enters] on a firm Resolution never to return to human Kind" (224).

At this point, Gulliver's thinking departs from the reader's. Houyhnhnms are horses. Gulliver may hear their neighs as language, but the reader does not. And, Gulliver's detestation of self seems over reactive. For example, "When [Gulliver happens] to behold the Reflection

of [his] own Form in a Lake or Fountain, [he turns] away [his] Face in Horror and detestation of [him] self" (243). His adoption of the Houyhnhnm philosophy may seem reasonable to a reader living in the Age of Reason; however, when he tries to imitate their walk, it cannot be denied, he looks insane.

I fell to imitate their Gait and Gesture, which is now grown into a Habit; and my Friends often tell me in a blunt Way, that *I trot like a Horse*; which I take for a great Compliment. (243, 244)

It appears that Gulliver goes insane suddenly in Part IV of his story, but it is well to remember that he wrote The Travels after returning from Houyhnhnmland. That means that the reader has been identifying with a madman from the Preface onwards. Clues of Gulliver's mounting insanity are available early on in The Travels, but because they are explained away, the reader is not asked to see the possibility of his or her own insanity until the final pages.

As Gulliver makes his escape from the Land of the Houyhnhnms, he is picked up by a merchant ship as in the other three parts. On each voyage each captain is persuaded that Gulliver is not insane by the possessions and souvenirs with which he returns. But at the end of Part IV, Captain Pedro de Mendez is so unsure of Gulliver's sanity, he keeps him locked in his cabin (252). When Gulliver arrives in Lisbon, it takes him a week to gather up enough courage to attempt to walk out in the street, among the company of

human beings. When he is able to walk about freely, he must "[keep his] Nose well stopped with Rue, or sometimes with Tobacco" (253) because he detests the smell of human beings. There is nothing with which the captain, or the reader, can justify Gulliver's mental condition. This time Gulliver is unable to release himself from the influence of the Houyhnhnms and as a result is unable to react in England as a rational man.

In the final pages of The Travels, Gulliver's inability to tolerate, not only the human race generally, but his own family specifically, is inexplicable to a society which has not experienced the horror of Yahoo society.

As soon as I entered the House, my Wife took me in her Arms, and kissed me; at which, having not been used to the Touch of that odious Animal for so many Years, I fell in a Swoon for almost an Hour. At the Time I am writing, it is five Years since my last Return to *England*: During the first Year I could not endure my Wife or Children in my Presence, the very Smell of them was intolerable; much less could I suffer them to eat in the same Room. To this Hour they dare not presume to touch my Bread, or drink out of the same Cup; neither was I ever able to let one of them take me by the Hand. (254)

Here the reader, who has identified with every fault of Gulliver and agreed with his politics, now rejects Gulliver as wholly as she or he accepted him. Those heretofore honorable qualities are linked to behavior synonymous with insanity. Gulliver's departure from society is what finally drives the reader away from Gulliver's point of view.

Gulliver's argument is that humans are Yahoos, and as such, they cannot be tolerated. His identification with the

precepts of the Houyhnhnm race prevents his being a viable member of the human race. The only person whom Gulliver tolerates is the stable groom "for [he feels his] Spirits revived by the Smell [the groom] contracts in the Stable" (254). Gulliver's most favorite companions are his "two young Stone-Horses," who "understand" him "tolerably well." He converses with them "at least four Hours every Day" (254).

The reader is suddenly jolted into a kind of disequilibrium in the end when the fabric of English society is undermined in Gulliver's insanity. Swift's satire on eighteenth-century England asks the reader to identify with a protagonist who appears to embody the assumptions of the status quo of the age. When, finally, Gulliver rejects the assumptions of the status quo, the reader is forced to reevaluate his or her assumptions because it is these assumptions that lead Gulliver to reject human society.

But Gulliver does not end his tale within the confines of his stable. Instead, in an effort to justify not claiming the lands he visits for the crown, he proves his neglect of duty and greediness.

...it was whispered to me, that I was bound in Duty as a Subject of *England*, to have given in a Memorial to a Secretary of State, at my first coming over; because, whatever Lands are discovered by a Subject, belong to the Crown. (256)

Given that Gulliver supported the Monarchy and its traditions throughout his travels, he, by rights, should

claim all the lands for his sovereign. He refuses to take "Possession in [his] Sovereign's Name," because "it never came once into [his] Thoughts" (259). Gulliver's readers may readily agree that it is acceptable to neglect one's duty to country when it serves one's own ends.

In justification of his neglect, Gulliver lays out the facts of colonization as he sees them in their causes and effects.

To say the Truth, I had conceived a few Scruples with relation to the distributive Justice of Princes upon those Occasions. For Instance, A Crew of Pyrates are driven by a Storm they know not whither; at length a Boy discovers Land from the Top-mast; they go on Shore to rob and plunder; they see an harmless People, are entertained with Kindness, they give the Country a new Name, they take formal Possession of it for the King, they set up a rotten Plank or a Stone for a Memorial, they murder two or three Dozen of the Natives, bring away a Couple more by force for a Sample, return home, and get their Pardon. Here commences a new dominion acquired with a Title by *Divine Right*. Ships are sent with the first Opportunity; the Natives driven out or destroyed, their Princes tortured to discover their Gold; a free License given to all Acts of Inhumanity and Lust; the Earth reeking with the Blood of its Inhabitants; And this execrable Crew of Butchers employed in so pious an Expedition, is a *modern Colony* sent to convert and civilize an idolatrous and barbarous People. (258)

This passage's harsh criticism of colonialism seems like the satirist stepping outside of the character's persuasive discourse to readers who would conflate the voices of Gulliver and Swift. However, Gulliver's motive is self-preservation. He is simply vindicating himself for not colonizing. His criticism is not leveled against the British nation, but rather, the Portuguese model. Gulliver

steadfastly continues his praise of the English in general for their superior institutions and humanity.

But this Description, I confess, doth by no means affect the *British* nation, who may be an Example to the whole World for their Wisdom, Care, and Justice in planting Colonies; their liberal Endowments for the Advancement of Religion and Learning; their Choice of devout and able Pastors to propagate *Christianity*; their Caution in stocking their Provinces with People of sober Lives and Conversations from this the Mother Kingdom; their strict Regard to the Distribution of Justice, in supplying the Civil Administration through all their Colonies with Officers of the greatest Abilities, utter Strangers to Corruption; And to crown all, by sending the most vigilant and virtuous Governors, who have no other Views than the Happiness of the People over whom they preside, and the Honour of the King their Master. (258-259)

His persuasive discourse fails because of the hyperbolic language he uses. Gulliver's emotionally charged language, "rob and plunder," "rotten Plank...for a Memorial," "murder," "Acts of Inhumanity," "the Earth reeking with . . . Blood," and "Crew of Butchers" signals his readers of his intention to persuade them. Edward P.J. Corbett suggests that "As soon as we apprise an audience of such an intention, we jeopardize, if we do not entirely destroy, the effectiveness of the emotional appeal" (87). In the final pages of the book, Gulliver's ethos is a barrier to his persuasive discourse. The strategic positioning of his tirade against colonialism alienates him from readers who may be yet hanging on to his earlier positive image.

Readers need, at this point, to relinquish identification with Gulliver to free themselves from his

influence and receive the impact of Swift's critique of colonialism.

Gulliver is in favor of colonizing. A further reason for not colonizing is that "those Countries...do not appear to have any Desire of being conquered, and enslaved, murdered or driven out by Colonies," but most importantly, since they do not "abound in Gold, Silver, Sugar or Tobacco," they are "by no Means proper Objects" of colonization (259). Gulliver does not colonize them because they are not good economic risks.

The satirist's voice, not Gulliver's, outlines the inhumanity of the institution of colonization. Swift describes the Portuguese conquest in South America that the English wished to emulate in North America. He replaces divine right with a metaphor of piracy, destruction, inhumanity, and murder. Rather than the failed persuasive discourse of Gulliver, the reader comes away with the successful persuasive discourse of Swift--a vision of colonizers as savages.

Gulliver propounds the beneficial effects of exploration and colonialism, espouses the business of international trade and colonization, and manipulates it to amass enough wealth to retire to Redriff a country gentleman. He does not step out of character to mouth the words of his creator. Gulliver's arguments crumble away into oblivion while the satirist's arguments rise from the ashes.

The visits to Laputa, Balnibarbi, Glubbdubdrib, Luggnagg, and Japan draw readers into the political and philosophical grounding of Gulliver's character--and it is synonymous with their own. But in Houyhnhnmland Gulliver surpasses the bounds of sanity when he comes to believe that he is a Yahoo. He is repulsed by his own physical nature and finally that of all humans. Readers are unable to forgive his humanness when to do so means affiliating with the Yahoo race. We are willing to accept the superiority of the Houyhnhnms' Reason, but we are not willing to accept Gulliver trotting and whinnying around the South of England. The reader's implication in Gulliver's insanity is the final straw in Swift's straw-man character. Swift's persuasive discourse succeeds in showing eighteenth-century English institutions' need of rethinking when the ethical appeal of Gulliver's persuasive discourse fails to persuade readers to try to become Houyhnhnms.

V. THE SIGNIFICANCE OF GULLIVER

Gulliver's purpose for writing The Travels is never realized. He writes for the "PUBLICK GOOD," and amendment of Yahoo society (256). He says, "I should never have attempted so absurd a Project as that of reforming the Yahoo Race in this Kingdom" (V). We also know that English society, according to Gulliver, is "a species of Animals utterly incapable of Amendment by Precepts or Examples" (V). The prefatory documentation clearly states Gulliver's arguments for reforming human society fail miserably, yet the book is published and finds its way into the hands of contemporary and modern readers.

We want to read The Travels in a linear fashion though it is presented in a circular fashion. The very beginning is written at the very end. The prefatory documentation, that which adds a sense of credibility and first draws the reader to Gulliver, is written when Gulliver is raving. To suggest that Gulliver's travels cause him to lose his mind as the story unfolds, is to read The Travels linearly: to read the autobiography, the travel narrative, and the satire without the benefit of the real author, Jonathan Swift.

Gulliver's arguments are rejected as his insanity becomes increasingly evident in the final part. A major theme throughout The Travels is Gulliver's own moral character. His vindications of himself throughout the story prove his adherence to society's norms. Gulliver's lies,

deceits, pettiness, courtly, and other behaviors are the reasons readers identify with him. Yet, his retirement to the barn and misanthropy toward his society and family create a negative image. Readers reject Gulliver because he does not appear to be of high moral character and beneficence.

Even the name of Gulliver is a clue into his character. P.H. Reaney explains how the bearers of names "uncomplimentary" or of "unpleasant moral characteristics" have managed to shed them, but that names "unintelligible to the bearers have persisted, eg. the French Gulliver. . . ." (Reaney 256).

Gulliver's unswerving loyalty to the British crown is another theme. Readers expect to see satire in literature of the age and accept the hyperbolic language and ridiculousness of political systems jabbed, but, when Gulliver suddenly switches his allegiance from British society to Houyhnhnm society in Part IV, readers are no longer able to identify with him, and as a result, reject him wholly.

His final argument, that the lands he visits are not good economic risks for colonization, is undermined when the reader realizes Gulliver gains enough fortune from them to retire to Redriff a country gentleman. That he chooses to spend four hours a day conversing with his horses is evidence that he is insane.

Gulliver's insanity is his disillusionment with human society. The reader is unable to follow this line of Gulliver's thinking, however, and becomes disillusioned, not with his or her society, but with the writer. The reader rejects Gulliver on the impossibility of retiring from society at large.

Gulliver's significance is in his inability to persuade his readers they are Yahoos. Eighteenth-century readers expect a satire through which they can affect change. They look for a precept or a philosophy which they can implement. Gulliver suggests readers stop being human and start acting like Houyhnhnms. This philosophy is impossible to implement. Wayne Booth asserts, "every reader learns that some statements cannot be understood without rejecting what they seem to say" (1). He suggests that Swift could not have "approved of the rationality of the Houyhnhnms" because of their absurdity (82). The reader needs to reject Gulliver and his arguments in order to find the precept or philosophy he or she can implement.

The Houyhnhnm philosophy of pure reason appears at first like a philosophy readers can implement, but Gulliver's exchange with the Houyhnhnm master about "the Thing which was not," shows that pure rationality leaves no room for new thinking. Peering into the abyss, readers are forced to see something that is not there if they want to learn something useful from Gulliver.

As such, readers do not learn from Gulliver. He is himself a "Thing which is not." He is a fictional character, as is the adventure he is presumed to write. Swift uses him to implicate readers in insanity. He is necessary as a straw man which can be easily knocked down. When readers see that Gulliver's vices and follies are traits which link them to insanity, they turn away in disgust. The philosophy readers are looking for is in the satire presented by Swift.

Kathleen Williams' view of Gulliver merges the voices of Gulliver and Swift. She sees Gulliver "used not like a mask to conceal, but like a puppet, to express openly through its antics the opinions of its master" (Compromise 11). I believe Gulliver can be the mouthpiece of Swift only in the sense and confines of the satire of Gulliver's Travels because of the framing of the fiction. The satire appears in the hyperbolic language Gulliver uses, but Gulliver's intention is not to satirize. The satirist is Swift. By separating Gulliver from Swift, the reader can reject Gulliver's arguments while retaining the precepts for amending society.

By using Gulliver to show the pettiness of human existence, Swift removes himself from the negative ethos required for the satirical impact. Swift needed a character which would crumble under scrutiny, and with it, society's acceptance of "Lying, Shuffling, Deceiving, and

Equivocating" (VII). To use himself for such a purpose would be political suicide. He was an official in the Church of England and supported various political strategies with his tracts and pamphlets. He made a living writing for the public good, unlike Gulliver who makes one attempt and is "done with all such visionary Schemes for ever" (VII), Swift needed a positive ethos. Ethos, in Aristotelian rhetoric,

is wrought when the speech is so spoken as to make the speaker credible; for we trust good men more and sooner, as a rule, about everything; while, about things which do not admit of precision, but only of guess-work, we trust them absolutely. Now this trust, too, ought to be produced by means of the speech,--not by a previous conviction that the speaker is this or that sort of man. (Johnson 57)

The tri-level ethos in Gulliver's Travels is positive (when the reader identifies with Gulliver), then negative (which builds up as Gulliver falls down.) The final level is the positive ethos of the "real author" Swift, who writes satire for the amendment of his English society and who benefits from readers trusting him "absolutely." The link between Gulliver and Swift is the mirror image that reflects an identical, yet opposite, image.

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